

CHURCH OF LA VILLETTE, PARIS.

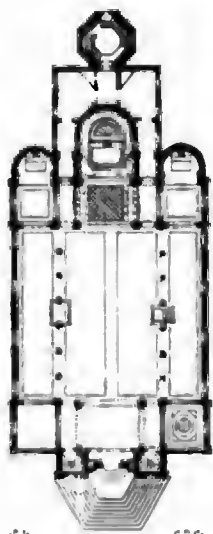


Fig. 3.—PLAN OF THE CHURCH.

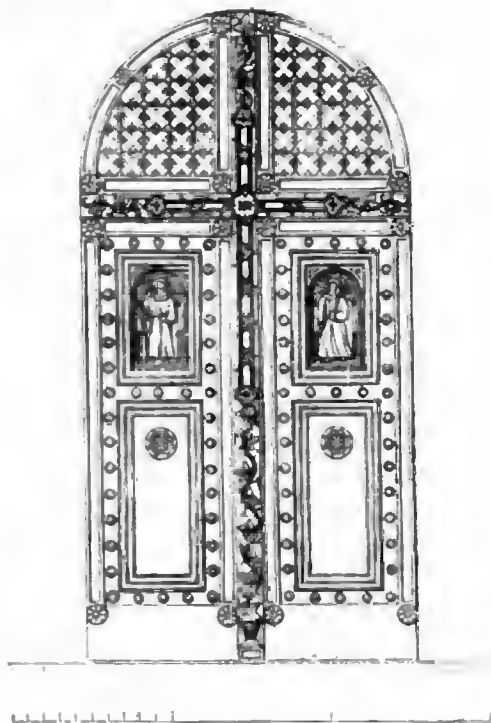


Fig. 4.—DOOR AT LARGE.

THE CHURCH OF LA VILLETTE, PARIS.

REVUE GÉNÉRALE DE L'ARCHITECTURE ET
DES TRAVAUX PUBLICS.

THE *Revue Générale de l'Architecture*, published monthly in Paris, is one of the best periodicals devoted to the art of which it treats, in Europe. In England, we grieve to say, architecture has no such well-appointed organ. It is 4to. in size; illustrated by engravings on copper, of great excellence; contributed to by men the most eminent in their art, including MM. Albert Lenoir, Didron, Hittorf, Labrousse, René Duvoir, &c. &c.; and is beautifully printed on capital paper.

M. Casar Daly, who projected and has for eight years conducted it, is peculiarly well fitted for the task, being an accomplished linguist, an able writer, and an excellent draughtsman, and carrying out his object as a matter of love. When he first commenced it, he visited England, Germany, and Italy, to establish relationships and collect information; and we believe he speaks the truth where he says, in the introduction to one of the volumes, that to write on art—to study the varied aspects presented by our admirable speciality, has always been found by him a work full of charm, a source of intellectual pleasure, and promoter of the sweetest emotions. "To lead us to persevere in a review destined to record discoveries and new investigations made in the domain of our art," he continues, "needs not the stimulus of money, we find our recompense in our labour—in the happiness which it gives us to ponder on the remains left us by extinct races—in the pleasure of studying and making known inventions destined to lessen the misery or increase the well-being of our fellows—in our dreams of a brilliant future due to the efforts of courageous and devoted men to whose investigations we had directed public attention."

We sincerely hope, nevertheless, that the more tangible reward is not wanting, and that Monsieur Daly is benefitting his fortune by his labours as well as his reputation. He has our best wishes and honest applause.

The annexed illustrations are engraved from the plan in question with two ends in view; one, that we might record our good opinion of

the *Revue Générale*, and make it better known in England than it is; and the other, that our readers might see the description of churches now being raised in and near Paris.

As the writer in the French work observes, notwithstanding the number of churches which have been built, and the amount of experience which is at the disposal of the architect, a new church is always a very difficult subject to treat, since, although religious usages remain the same, it is not so with taste and the requirements of the people. For example, as he observes, devotion served to keep our ancestors warm, and they asked not for fires in their cathedrals; but, now-a-days, people catch cold more easily, and new churches must be artificially heated.

In the middle ages, the churches were universally Gothic, none other was looked for; but when the *renaissance* came, the faithful believed they could not offer up their devotions, unless surrounded by forms of a very different fashion. In our time the question is even more complicated, the writer continues,—some will have churches in the pointed style and nothing else, while others are willing that they should be built in any style, provided it is not Gothic. In England, we are less divided on this point; but it is as well to know what our neighbours are doing.

The church before us, built under the superintendence of M. Lequeux, architect, for the commune of La Villette, was commenced May, 1841, and was consecrated 27th October, 1844, at a total expense of 12,000*l*. It is dedicated to St. James and St. Christopher, and their statues are seen in the niches of the entrance front (fig. 1). The choir is elaborately decorated, as may be inferred from fig. 2. Figures of the Almighty supported by angels, the cardinal virtues, &c., our Saviour, and the Evangelists, are represented in fresco in the choir. The altar and pulpit are of white marble: the stalls are of chestnut, carved. The church is built on concrete, the walls are of stone, and the roof is covered with zinc. In the amount of total expense are included the following:—

Painting and gilding.....	£520
Painted glass	340

Marble working (the marble being given

by the minister).....	810
Ornamental sculpture	400
Historical sculpture	100
Historical painting	200
Stalls and fittings.....	256

Fig. 1. shows the principal elevation of the church.

Fig. 2. A transverse section, showing the altar end of the building.

Fig. 3. The Plan. The tower is at the altar end of the church beyond the apse, and is connected with it only by a low building. The scale to each of these figures shows 20 French metres.

Fig. 4. The entrance door at large. Scale shows 3 metres.

Next week we shall give the font and some of the ironwork.

MR. WYSE'S ADDRESS TO ARTISTS.

THE INSTITUTE OF FINE ARTS.

A GENERAL meeting of the Institute of Fine Arts was held on Saturday evening, the 19th, Mr. Thomas Wyse, Vice President, in the chair, when a paper was read by Mr. Franklin on the connection between art and manufactures, the object of which was to claim for decorative art a higher place than is usually assigned to it, and to show that some of the greatest artists of antiquity had not thought the practice of it derogatory to them. The writer urged the necessity of the study of the figure by those intended to become ornamentists, and suggested the publication of a well-considered paper on the subject by the Institute, with the view of correcting erroneous impressions, and giving a right direction to public opinion. Some ordinary business having been transacted,

Mr. Wyse addressed the meeting at considerable length, and to such good purpose, that we must endeavour to give an outline of his remarks. After repeating expressions of his good will towards the Institute, and his desire to aid it to the extent of his ability, he said that a great and beneficial change was taking place in England in respect of the arts; every time he returned here from his own country, he fancied he saw a difference, which